

1091.003

A NEW  
EVENING CLASS

IN

*Printing*

ITS HISTORY, PRINCIPLES  
AND PRACTICE

UNIVERSITY OF TORONTO  
UNIVERSITY EXTENSION

**P**EQUEST has been made for an evening class which will be, it is expected, of unusual interest to those who are engaged in any phase of the printing craft. This craft, in spite of its phenomenal expansion in recent times, has not received, either from those who follow it or from those who patronize it, the study, respect and attention which are its due. While commerce, banking, medicine, law, government, architecture, the fine arts, engineering, aviation, advertising, journalism, and a score of other professions and callings have been made subjects of study in our schools, colleges, universities and institutes of technology; have been discussed in numberless educational text-books—while all this has been done for almost all other trades, crafts, arts and sciences—printing, which is the foster-mother of them all, has received no such recognition.

It may be relevant to point out here that the proposed course would have for its aim a two-fold object: First, to strengthen the printer's own powers as a craftsman through study and conference; and, next, to add by precept and example to the dignity and effectiveness of his calling.

The proposed course does not contemplate the teaching of printing as a trade; nor does it plan to usurp any of the functions now capably discharged, within certain self-imposed limitations, by the technical and trade schools. Rather emphasis will be placed on the principles and practice of printing from the theoretical side: The origin of the printed word, the invention and improvement of movable types, the products of the early printers, the progress of printing through the centuries, a consideration of incunabula, the principles of typographic design and their application, the printed page, the evolution of bookbinding, the rise of the private press as a protest against the work of the so-called commercial printer—from Horace Walpole, William Pickering, and William Morris to their more modern prototypes: Bruce Rogers, Stanley Morison, Francis Meynell, William Edwin Rudge, and others.

Thus, the purpose of the proposed course is not to fit a student to set type and run a press, but rather to instruct him, if possible, in the elements which constitute good printing; how, in other words, to determine when printing is well done and when it is not. Of necessity the class cannot be confined to men who follow printing as a profession or trade, but will aim to include as well all those who would wish to acquire a knowledge of those guiding principles by which they may hope to develop a sound taste in typography.

A tentative syllabus has been drawn up, as follows:

UNIVERSITY OF TORONTO  
UNIVERSITY EXTENSION



*Application Form*

EVENING CLASS IN

**PRINTING**

**ITS HISTORY, PRINCIPLES AND PRACTICE**

*To the Director,*

UNIVERSITY EXTENSION, University of Toronto,  
TORONTO, CANADA.

Herewith I remit my fee of Five (5) Dollars and make application for admission to the Evening Class on "PRINTING: ITS HISTORY, PRINCIPLES, AND PRACTICE."

I understand that my fee will be returned to me if there is not a sufficient enrolment to justify establishing this class; or if, being unable for any reason to attend, I ask, in writing, before November 30th, for a refund of my fee. I also understand that, if the class commences, no refund of fees can be made after November 30th, 1940.

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(NAME, IN BLOCK LETTERS)

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(ADDRESS)

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(BUSINESS TELEPHONE)

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(HOUSE TELEPHONE)



PRELUDE TO PRINTING: *The Period of the Manuscript.*

A. SCOTT CARTER, R.C.A.

THE STUDY OF INCUNABULA: *Gutenberg, William Caxton, Wynkyn de Worde, the Venetian masters (Aldus, Plantin, Elzevir), and others.* PROFESSOR N. J. ENDICOTT, University of Toronto

PRINTING TYPES: *Their History, Forms and Use. The Type-founders of Holland, France, and England, with special reference to Caslon, Baskerville and Bodoni.*

W. H. CLARKE, Managing Director, Oxford University Press

*The Influence of 18th Century Technique upon Modern Typography.*

WILLIAM COLGATE

*The History of the Early Press in Canada.*

W. STEWART WALLACE, Librarian, University of Toronto

*The Making of the Book.* G. E. ROGERS, The Macmillan Company of Canada

*The Influence of William Pickering and William Morris upon Nineteenth Century Practice.*

WILLIAM COLGATE

*The Rise of the Private Press: from Horace Walpole to Frederic W. Goudy.*

WILLIAM COLGATE

*The Place of the Machine in Contemporary Printing.*

HARRY E. REID, Vice-President and Manager, Canadian Linotype Corporation

*The Relation of Hand-lettering to Typographic Design.*

THOREAU MACDONALD, O.S.A.

*The Illustration in Relation to the Type Page.*

CHARLES COMFORT, R.C.A., O.S.A., Lecturer on Fine Arts, University of Toronto

*Engraving in Relation to Printing.*

C. W. PERRY, Superintendent, The Reliance Engravers Limited

THE HISTORICAL DEVELOPMENT OF THE TITLE-PAGE.

*Principles of Sound Title-page Composition.*

FRANKLIN CARMICHAEL, R.C.A., O.S.A.,  
Instructor in Art and Typography, Ontario College of Art

*The Art of Book-binding.*

DOUGLAS DUNCAN

*Ideals of Modern Fine Printing.*

PROFESSOR N. J. ENDICOTT

*Paper and Its Uses in Printing.*

Speaker to be appointed

*Printing Ink and Its Uses.*

C. R. CONQUERGOOD, President, Canada Printing Ink Company, Ltd.

*The Typographer and His Place in the Print-Shop.*

FRANKLIN CARMICHAEL, R.C.A., O.S.A.

When 40 or more prospective students have enrolled and have paid the fee of \$5.00, the class will commence. Thursday evening (8 to 10 p.m.) has been suggested as a suitable time. The class will meet in University College. The enclosed application form should be used.

UNIVERSITY OF TORONTO, University Extension,  
October 21st, 1940.

W. J. DUNLOP, Director.

